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Charles J. Connick, of Boston, has received a gold medal at San Francisco for his exhibit in stained glass. This exhibit composed two windows which Mr. Connick designed, painted, fired and mounted. One of these was for the Congregational Church at Marion and is known as the "Hathaway Memorial Window," the other was a single panel window symbolizing "Astronomy," which was previously exhibited at the Museum of Fine Arts, Boston.

BOOK REVIEWS

LITHOGRAPHY AND LITHOGRAPHERS. BY JOSEPH PENNELL and E. ROBINS PENNELL. The Macmillan Company, New York, Publishers. Price \$4.50.

The last pages of this book were written just after the opening of the Leipzig Exhibition. Mr. Pennell returned to Germany in June, 1914, to further study the work at the Pan Press in Berlin. He had arranged for a series of examples of modern lithographs to more fully illustrate the book, but as he tells us in his preface, in a moment all was wiped out. In a few short weeks the Germans, the Belgians, and the Austrians and the French who he had been talking over lithography with, had vanished, some for a time, some forever. But as Mr. Pennell says, art will rise again and there is even more reason than ever at the present time that methods should be described lest those who practice them remain to practice them no more.

The historical portion of this volume is founded upon that written by Mr. and Mrs. Pennell in 1898. This book, however, is new, though based upon the old. Mrs. Pennell has rewritten all the historical section of the old volume, leaving out unnecessary facts, correcting mistakes, and filling in omissions. Mr. Pennell has written those parts dealing with technical methods. It has been called forth by the recent revival of artistic lithography, as specially witnessed by the work of the members of the Senefelder Club of London, of which Mr. Pennell is President.

In his preface Mr. Pennell expresses the hope that the technical methods are clearly explained, adding that no one knows better

than he how difficult it is to explain the simplest mechanical or technical matters, for, he says "artistic work can not be taught." "Either one is an artist or not," but he declares, "an artist is not a master until he has mastered technique," and it is this he has tried to make clear in this volume.

This book comprises eighteen chapters, historical and technical, and contains no less than seventy-nine very beautiful illustrations, to each of which is given a full page. These are works by the greatest masters of lithography from Senefelder to those of our own day. Such a book is indeed a welcome addition to the literature on art.

MEMORIALS AND MONUMENTS. BY LAWRENCE WEAVER, F. S. A. Charles Scribner's Sons, New York, and George Newnes, Ltd., London, Publishers. Price \$5.00 net.

This book has a pathetic timeliness. Its purpose is, as the author himself states, not so much to provide an historical account of the development of memorials and monuments having special artistic significance as to focus attention on such examples, old and new as may be found most suitable for present use in England and elsewhere. It is very truly noted that after the return of peace there will scarcely be a church, or chapel, or school, or village hall in the three kingdoms which will lack records of those "who held not their lives dear," whether they laid down their lives or returned safely to their homes. The hope is expressed that the memorials which will witness to the pride and gratitude in the hearts of the people toward these loyal sons will find expression in monuments and memorials worthy of the men and of the occasion.

It must be said, however, that, reviewing the 200 subjects set forth in this book, chosen from seven centuries of monument building, the outlook is found to be unpromising. Truly indeed, it has been said that such memorials as in most instances have been and are being erected to National heroes add, through their inartistic and inappropriate character, "a new terror to death."

If nothing else, this book goes to show how pitifully inferior is the accomplishment in this particular field of art.